

GUITAR • VOCAL WITH TABLATURE

Dave Matthews Band

crash



Cherry  
Lane  
Music

Authorized Edition  
**guitar**



# Contents

5	So Much To Say
12	Two Step
23	Crash Into Me
29	Too Much
42	#41
58	Say Goodbye
66	Drive In Drive Out
76	Let You Down
85	Lie In Our Graves
94	Cry Freedom
99	Tripping Billies
105	Proudest Monkey
112	<i>Tablature Explanation/ Notation Legend</i>



Left to right: Leroy Moore (saxophones), Boyd Tinsley (violin), Carter Beauford (drums/percussion), Stefan Lessard (bass), Dave Matthews (guitar/vocals)

# So Much To Say

Words and Music by David Matthews,  
Boyd Tinsley and Peter Griesar



Moderate Rock  $\text{♩} = 115$

Intro

(Band tacer)

Am

Play 4 times

Intro musical notation. Vocal line: Uh, ooh, uh, ooh, ee, oh. Instrumental lines for Gtr. I (acous.) and Bass. Includes slurs, accents, and dynamic markings like *mf* and *sl.*

1st Verse  
Am

Fsus2

Dm

Gsus2

1st Verse musical notation. Vocal line: I say my hell is the closest I'm stuck in side. Instrumental lines for Gtr. I (acous.) and Bass. Includes slurs, accents, and dynamic markings like *sl.* and *Harm. (8va)*.

Am

Can't see the light.

(end Rhy. Fig. 1)

Final section of the 1st Verse musical notation. Vocal line: Can't see the light. Instrumental lines for Gtr. I (acous.) and Bass. Includes slurs, accents, and dynamic markings like *sl.* and *Harm.*

w/Rhy. Fig. 1 (5 times)

F#sus2 Dm G#sus2 Am

And my heav - en is a nice house — in the sky. — Got cen - tral heat - ing

F#sus2 Dm G#sus2

and I'm al - right. — Yeah, yeah, — yeah, —

Am F#sus2

— can't — see the light. Keep it — locked up in - side. —

Dm G#sus2 Am

— Don't talk — a - bout it. — T - T - Talk a - bout the weath - er. —

(Band in) F#sus2 Dm G#sus2

— Yeah, yeah, — yeah, —

\*Riff A (\*Gtr. II)

5 6 7 5 7 (7) 5 6 7 x x

\* Play w/slight variations ad lib. when recalled (throughout).  
\*\* Elec. w/clean tone

Am

— can't — see the light.

(end Riff A)

x x 5 6 7 5 7 (7) 5 6 x 12 st.

w/Riff A

Fsus2 Dm Gsus2 Am

O - pen - up - my head - and - let - me out -

Chorus  
w/Rhy. Fig. 1 and Riff A (both 2 times)

Am Fsus2 Dm Gsus2

a - lit - tle ba - by - 'Cause here we have been stand - in' for a long, long - time -

w/Fill 1

Am Fsus2 Dm Gsus2

Tread - in' trod - den trails for a long, long - time -

2nd Verse  
w/Rhy. Fig. 1 and Riff A (both 2 times)

w/Fill 1

Am Fsus2 Dm Gsus2

I say my hell is - the clos - et - I'm - stuck in - side -

Am Fsus2

Can't - see the light. And my heav - en is a

Dm Gsus2 Am

nice house - in the sky - Got cen - tral heat - ing and I'm al - right, 'Cause

Chorus  
w/Rhy. Fig. 1 and \*Riff A (both 2 times)

Am Fsus2 Dm Gsus2 w/Fill 1 Am

here we have been stand - in' for a long, long - time -

\* On D.S., Riff A is played by Gtrs. II & IV.

Fill 1 (\*Gtr. III)

\* Horns and violin arr. for gtr.

Fill 3

(Resume Riff A)

Fsus2      Dm      Gsus2      w/Fill 2  
Am

Tread - in' trod - den trails for a long, long — time, — time, time, time, — time, — time,

Bridge

A      D

\*Gtr. I

time.      I      find

\*Gtr. II

let ring .....4      let ring .....4

9      10      7      10

\* 2nd time both gtrs. play w/slight variations ad lib.

G      D

some - times it's eas - y — to be my - self. —

let ring .....4      let ring .....4

7      5      7      10      7

Fill 2 (Gtr. III)

14      (14)      (14)  
12      (12)      (12)



A D

Some times

let ring

Harm. (8va)

H

7 9 10 7 5 7 5

G D

I find it's bet - ter to be some - bod - y else...

let ring

7 7 7 9 7 10

w/Rhy. Fig. 1 and \*Riff A (both last 2 bars only)  
w/Fill 1

To Coda  
3rd Verse  
w/Rhy. Fig. 1 and Riff A (both 4 times)

Am

I see you young and soft...

Fsus2

\* Gtr. II doubled by Gtr. IV (elec. w/dist. tone) till Coda.

Dm Gsus2 Am

oh... lit - tle ba - by. Lit - tle feet, a - lit - tle  
(Lit - tle hands,

Fsus2

feet, lit - tle feet, a - lit - tle ba - by. One year of cry - in' and the

Dm Gsus2 Am

words— creep up in - side.— creep in - to your mind,— yeah. —

Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. —

Fsus2 Dm Gsus2 w/Fill 1 Am D.S. al Coda

So much to say, so much— to say, so much to say, so much— to say. — 'Cause

w/Rhy. Fig. 1 (4 times)  
w/Riff A (Gtr. II: 4 times; Gtr. IV: 2 times)

Coda Am Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. —

Fsus2 Dm Gsus2

So much to say, so much— to say, so much to

w/Fill 1 Am

say, so much— to say. —

Fsus2 Dm Gsus2 w/Fill 1 Am

So much to say, so much— to say, so much to say, so much— to say. —

Gtr. IV

sl. P P sl. H

sl. P P H

7 7 5 4 5 7 5 7 5 7 4 7

sl. sl.



F#sus2      Dm      G#sus2

So much to say, so much to say, so much to

w/Fill 1  
Am

N.C.

say, so much to say, O - pen - up my head -

let ring

Gtr. IV

Gtrs. I & II

w/Fill 4

and let me out, lit - tle ba - by -

Gtrs. I, II & IV

Harm.

Harm.

12 5

Gtr. IV only;  
Gtrs. I & II tacet

Fill 4 (Gtr. III)

14  
12

## Two Step

Words and Music by  
David Matthews

Moderately ♩ = 120

Dm  
Riff A (\*Gtr, 1)

{end Riff A}

## Intro

mf

Rhy. Fig. 1 (\*Gtr. II)

(end Rhy. Fig. 1)

mf

<sup>a</sup>Acous.

w/Rhy. Fig. 1 and Riff A

Gtr. V (acous.)

<sup>a</sup>Glc. III

{Gr. II out}

Gtr. III

\*Glx. IV

\*Gtrs. III & IV are acous. w/drop-D tuning: ⑥ = D.

(Gtr V) w/Riff A (8 times) Gtr. I substitute last bar of Riff A  
 Dm C  
 (Gtr. V out) Ctr VI  
 Gtr VI (acous.)

Gtr. II  
 (Gtr. V out) sl

sl

(Resume Riff A)  
 G5 Dm

Ah

Rbv fig 2 sl

sl

C G5

Ah

(+5)

(end Rhy. Fig. 2)

*sf*

*sf*

w/Rhy. Fig. 2 (2 1/4 times)

Dm C G5

Ah

Gtr V


Gtr. VI

Dm

Ah.

Ah

w vocal ac hb (next 10 bars)



\*Dm

8 10 8 10 8 10 (10)

5 5

\*Chords implied by bass (next 8 bars only).

w/Rhy. Fig. 1 (last 3 bars only)

Gm Am F Dm

**Double time feel**  
w/Riff B  
Dm

Gtr. VI

Musical notation for the first system of 'Gir VI'. It features a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, followed by a whole note G5. The bass line is a single whole note G3.

Gtr 1 substitute Feb 1

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of six measures, each containing a single note: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F4 (half). The notes are printed in a serif font.

1st Verse

I Say, \_\_\_\_\_ my \_\_\_\_\_ love, I came— to you— with

Riff C (Gtr I)

let nng

Rh, Fig. 3 (Gr II)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 10 measures of the melody, and the second system contains the remaining 10 measures. The melody is written in treble clef with a key signature of one flat (B-flat). The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109

$$R_1 \neq B_1 \in \text{CON} \wedge \forall i$$

\*Sax are for gtr w/ drop D tuning. (B) = D

F N 1

F#11





F Bb/D Am/C Gm/Bb Gm

best in ten tion. \_\_\_\_\_ (end Riff C)

*sl*

*sl* (end Rhy Fig 3)

w/Rhy. Fig. 3 and Riff C  
Dm/F Bb C/E F Bb/D

You lay down and give to me just what I'm

Am/C Gm/Bb Gm F Bb

seek ing. Say, love, you

Am Gm w/Rhy. Fig. 1A and Riff A  
Dm

drive me to dis- trac- tion.

\*Gtr VIII

Gtr VIII H

Gtr VII H

PM ..

12 15 12 14 15 10 15 13 15

\*Violin arr for gtr

\*\*PM refers to Gtr VIII only

Rhy Fig. 1A (Gtr II) Play 4 times

10 10 10 10 10 10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10 10 10 10 10 10

(Gtr. VIII out)

(Gtr. VII out)

H

P

14 12 15 12 14 15 14 12 12 15 12 14 15 13 15 (15) 17 15 13 12 13 12 15

6 5 5 5 0 0 6 5 5 3 6 5 5 0 6 5 5 5 0 0

2nd, 3rd, 4th Verses  
w/Rhy. Fig. 3 and Riff C (both 2 times)

2 Oh. hcy. my love, do you be - lieve that we might

3.4 See additional lyrics

Dm/F Bb C/E F Bb/D

Am/C Gm/Bb Gm Dm/F Bb C/E

last a thou sand years or more it not for

F Bb/D Am/C Gm/Bb Gm

this? Our flesh and blood, it ties

w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

F Bb Am Gm (end double time feel)

you and me right up. Tie me down Oh,

Chorus  
F

C Gm Bb Am

well, cel - e - brate we will

Riff D (Gtr. I)

(end Riff D)

sl

sl

1 1 3 3 2 2 1 1 2 2 0 0 1 1 0 0 3 3 3 3 3 3 3 3 5 5 7 7 7 7

Rhy. Fig. 4 (Gtr. II)

(end Rhy. Fig. 4)

sl

sl

sl

sl

4 4 4 4 1 1 0 0 0 0 3 3 3 3 3 3 3 3 6 5

\*Harmony is sung 2nd & 3rd times only. 3rd time harmony includes slight variations ad lib

w/Rhy Fig. 4 and Riff D (both 3 times)

F C Gm Bb Am

'cause life is short but sweet for cer - tain. Hey,

F C Gm Bb Am

we're climb - ing two by two

To Coda

Double time feel

w/Rhy. Fig. 3 & Riff C (both last 2 bars only)

BWD

F C Gm Bb Am F

to be sure these days con - tin - ue. Things we

1.

Am/C

Gm/Bb

Gm

w/Rhy Fig. 1 and Riff A (both 3 times)

\*Dm

Gm

Am

F

can - not change.

Gtr VIII

PM

14 15 15 17 15 15 10 13 19 13 15 15 12

\*Chords implied by bass (next 12 bars only)

Dm

Gm

Am

F

Dm

Change. How would I want to change it?

15 15 12 14 14 14 14 12 15 14 12 14 12 15 14 12 15 15 14 15 12 13 12

Gm

Am

F

Dm

Gm

Am

F

13 15 15 18 15 13 15 14 14 15 14 12 14 12 15 14 15 14 12 15 12 15 13 12

Dm Gm Am F Dm Gm Am F

Change —

*Sva*

P H P (Gtr VIII out)

17 15 17 17 15 17 17 15 17 18 17 15 18 17 15 19 12 13 12 12 13 12 13 12 15 13 15 15 15

2 (end double time feel) w/Rhy. Fig. 4 and Riff D (both 4 times)

Am/C Gm/Bb Gm F C Gm Bb Am

can... I must cel-e-brate (Cel-e-brate we will Yeah oh you and

Riff E (Gtr. VIII)

PM

17 15 18 17 15 13 15 14 15 15 16 14 15 14 12 15 12

D C Gm Bb Am F C

me, oh, climb - ing two by Clim - ing two by

17 15 18 17 15 13 15 14 15 15 16 14 15 14 12 15 12 15 15 16 14 15 14 12 15 12 15

Gm Bb Am F C Gm Bb Am

two to be sure Ah, these these days con tin ue

The first system of the musical score consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "two to be sure Ah, these these days con tin ue". The guitar line is in treble clef and features a series of eighth-note chords. Below the guitar line, fret numbers are indicated: 15, 15, 15, 14, 15, 14, 12, 15, 12, 15, 17, 15, 13, 17, 15, 13, 15, 14, 15, 13, 15, 14, 12, 15, 12.

Double time feel

w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

w/Rhy. Fig. 1 and Riff A (both 2 times)

F Bb/D Am/C Gm/Bb Gm \*Dm

Things we can not change.

(end Riff E)

PM

The second system of the musical score consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "Things we can not change." The guitar line is in treble clef and features a series of eighth-note chords. Below the guitar line, fret numbers are indicated: 15, 17, 15, 13, 17, 15, 13, 15, 14, 15, 13, 15, 14, 12, 15, 12.

\*Chords implied by bass (next 8 bars only).

Gm Am F Dm Gm Am F

Change Change...

The third system of the musical score consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "Change Change...". The guitar line is in treble clef and features a series of eighth-note chords. Below the guitar line, fret numbers are indicated: 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17.

D.S. al Coda

§

Dm Gm Am F Dm Gm Am F

(Gtr. VIII out)

The fourth system of the musical score consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat (Bb). The lyrics are "(Gtr. VIII out)". The guitar line is in treble clef and features a series of eighth-note chords. Below the guitar line, fret numbers are indicated: 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17, 17.

(w/last bar of Rhy. Fig. 3 and Riff C) (end double time feel) w/Rhy. Fig. 4 and Riff D (both 4 times)  
w/Riff E

Coda Am/C Gm/Bb Gm F C

can... I can - not change. (Ce - e - brate we

Gm Bb Am F C Gm Bb Am

will. Oh, oh. Climb ing two by Oh, two.

F C Gm Bb Am F C

yeah. Climb - ing two by two. Sure - ly these days

Double time feel  
w/Rhy. Fig. 3 and Riff C (both last 2 bars only)

Gm Bb Am F Bb/D Am/C Gm/Bb Gm

con - tin - ue.) Things we can - not

Otro  
w/Rhy. Fig. 1 and Riff A  
4th time w/vocal ad lib (till end)

\*Dm Gm Am F Dm Gm Am F

change.  
(Sing 1st time only)

\*Chords implied by bass

Repeat and fade

#### Additional Lyrics

3. Hey, my love, you came to me like  
Wine comes to this mouth,  
Grown tired of water all the time  
You quench my heart and, oh, you  
Quench my mind. (To Chorus)
4. Oh, my love, I came to you  
With best intentions  
You lay down and give to me  
Just what I'm seeking.  
Say, love, watch me celebrate. (To Chorus)



# Crash Into Me

Words and Music by  
David Matthews

Moderately  $\text{♩} = 102$

Intro

C#m7

Rhy. Fig. 1 (\*Otrs. I & II)

Asus2

E5/B

E5

*mp*  
*let ring*

\*Acous. (both gtrs.)

E/G#

Asus2

E5/B

E5

(2nd time:) 1 You've ———

(end Rhy. Fig. 1)

1st Verse  
w/Rhy. Fig. 1 (4 times)

C#m7

Asus2

E5/B

E5

E/G#

Asus2

got your ball, you've got your chain tied to me tight. Tie

me up a gain. Who's got their claws in you my friend? In

to your heart I'll beat a gain. Sweet like candy

E5/B                      E5                      E/G#1                      Asus2                      E5/B                      E5  
 to                      my                      soul                      Sweet\_                      you                      rock                      and                      sweet\_                      you                      roll                      \_

C#m7                      Asus2                      E5/B                      E5                      E/G#1                      Asus2                      E5/B                      E5  
 Lost                      ,or                      you                      I'm                      so                      lost\_                      for                      you                      Oh,\_                      and                      you\_                      come

Chorus  
 C#m7                      N.C.                      E                      D/F#1  
 crash                      in -                      to                      me\_                      And I come in -                      to\_

Rhy. Fig. 2 (Gtrs. I & II)                      Gtr. I                      (end Rhy. Fig. 2)  
 let ring                      sl.                      2/2

w/Rhy. Fig. 1 (2 times)  
 C#m7                      Asus2                      E5/B                      E5                      E/G#1                      Asus2                      E5/B                      E5  
 you\_                      and I come in -                      to

C#m7                      Asus2                      E5/B                      E5                      E/G#1                      Asus2                      E5/B                      E5  
 you\_                      In a boy's\_                      dream,

C#m7  
 Rhy. Fig. 3 (Gtr. I)                      in a boy's\_

Rhy. Fig. 3A (Gtr. II)

Asus2 E5/B E5 E/G#

dream

Asus2 E5/B E5 (end Rhy. Fig. 3)

2nd, 3rd Verses  
w/Rhy Fig 1 (2 times)  
C#m7

Asus2 E5/B E5 E/G# Asus2

2 Touch your lips just so I know. In your eyes, love,

3 See additional lyrics

Fill 1 (\*Gtr. III)

(Gtr. III out)

*pp* *mf*

7 9 9 7

\*Acous

E/G# Asus2 E5/B E5 w/Rhy. Figs. 1 (5 times) (Gtr. II) & 3 (1st 2 bars only) C#m7 Asus2

— world to me. — Hike up your skirt a lit - tle more —  
grad cresc

E5/B E5 w/2nd bar of Rhy Fig. 3 (15 times) E/G# Asus2 E5/B E5

— and show your — world — to me. — In a boy's — dream, —

C#m7 Asus2 E5/B E5 E/G# Asus2

— in a boy's — dream. —

E5/B E5 C#m7 Asus2 E5/B E5

— Oh, I — watch you there. — through the win - dow, and I stare at you —

E/G# Asus2 E5/B E5 C#m7 Asus2

— wear — noth - ing. — but you wear — it so — well Tied up and — twist - ed, the

E5/B E5 E/G# Asus2 E5/B E5

way I'd like to be. For you, for me, come — crash in - to me, ba -

C#m7 Asus2 E5/B E5 E/G# Asus2

by. — Come — crash — in - to me, yeah — yeah. —

w/3rd bar of Rhy Fig. 3 (3 times)

E5/B E5 E/G# Asus2 E5/B E

— Crash — in - to me. — Crash —

w/Rhy Fig. 1 (last 2 bars only) (Gtr. II) and  
\*Rhy. Fill 1 (both 11 times)

\*Beginning 3rd time, Rhy. Fill 1 is played  
w/ variations ad lib.

Rhy. Fill 1 (Gtr. I)

*mf*

E/G# Asus2 E5/B E5 E/G# Asus2

in - to me. Crash in - to me.

E5/B E5 E/G# Asus2 E5/B E5

Oh. You know,

E/G# Asus2 E5/B E5 E/G# Asus2

I'm the king of the cas - tle, you're the dirt - y ras - cal Crash in - to me.

E5/B E5 E/G# Asus2 E5/B E5 E/G# Asus2

Please, crash a lit - tle, babe

E5/B E E/G# Asus2 E5/B E5

No, no, no, oh, yes, I see the wave come and crash in - to me.

E/G# Asus2 E5/B E5 E/G# Asus2

See the wave come and crash in - to me. Crash in - to me.

w/vocat ad lib (till end) w/Rhy. Fig. 1 (last 2 bars only) (Gtr. II) w/Rhy. Fill 1 Repeat and fade

E5/B E5 E/G# Asus2 E5/B E5

### Additional Lyrics

3. Only if I've gone overboard,  
Then I'm begging you  
To forgive me, oh.  
In my haste.  
When I'm holding you so, girl,  
Close to me  
Oh, and you come... (To Chorus)



# Too Much

Words by David Matthews  
Music by David Matthews, Carter Beauford,  
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderate Funk ♩ = 115

**D/F#** **G** **Bm**

\*Rhy. Fig. 1 (Gtr I) *mf*

\*Riff A (\*\*Gtr. II)

Intro

\*Riff A1 (\*\*Gtr. III) *mf*

\*\*10/10 12/12 10/10 (10/10)

\*\*\*Gtr. IV *mf*

P.M. 7 7 10 7 7 9 7

- \*Play all repeats and recalled guitar figures w/ variations ad lib (throughout)
- \*\*Gtr. II to left of slashes
- \*\*\*Gtr. II is violin art. for gtr., Gtr. III is horns art. for gtr., Gtr. IV is two gtrs. art. for one.

**D/F#** **G** **Bb**

(end Rhy. Fig. 1)

(Gtr. II out) (end Riff A)

(end Riff A1) (Gtr. III out)

10/10 12/12 10/11 (10/11) 10/10 10/10

7 9 12 (12) 10 10

2 4 7 (7) 2 3 6 (6)

\*Accented notes are played 1st time only; omit when recalled

Rhy. Fig. 2  $F\sharp 5$

Rhy. Fig. 2A (Gtr. IV)

(end Rhy. Fig. 2)

$E7sus4$   $F\sharp 5$   $E7sus4$

Hoo!

(end Rhy. Fig. 2A)

1st, 2nd, 4th Verses  
3rd time w/Fill 3

Rhy. Fig. 3  $F\sharp 5$   $E7sus4$   $F\sharp 5$   $E7sus4$

1 Straight in. suck up and go. cool it, swal - low, swal -

2.4 See additional lyrics

Rhy. Fig. 3A

Fill 3 (Gtr. II)

(Gtr II out)

3rd time w/Fill 4

F#5

E7sus4

F#5

E7sus4

low Oh, breathe deep, take it all, it comes cheap.

F#5

E7sus4

F#5

E7sus4

Hmm, push it through the doors 'cause in between the lines.

F#5

E7sus4

F#5

E7sus4

I'm gon-na pack more lines so I can get down in.

(2nd & 3rd times cont. on lower staff)  
(end Rhy Fig. 3A)

Fill 4 (Gtr II)

(Gtr V out)

Chorus

Rhy. Fig. 4

F#5

E7sus4

F#5

E7sus4

I eat... too much. I drink... too much.

Gtr. III

Gtr. II

H

Rhy. Fig. 4A (Gtr. IV)

To Coda

F#5

E7sus4

F#5

(end Rhy. Fig. 4)

E7sus4

I want... too much. Too... much!

Fill 1--

H

(end Rhy. Fig. 4A)

D/F#      G      Bm

D/F#

G

Bm

D/F#



Bb

I've got to get it some-where..

Rhy. Fig 1A (Gtr IV)

(end Rhy. Fig. 1A)

w/Rhy. Figs. 2 &amp; 2A

F#5

Gtr. IV substitute Rhy. Fill 1

E7sus4

— I mean, — you nev-er know, — may + be —

I mean,

you nev-er know, —

may + be—

Gtrs. IV substitute Rhy. Fill 2

### 3rd Verse

w/Rhy. Figs. 3 &amp; 3A

F15

E7sus4 F#5

F15

**E7sus4 F#5**

E7sus4

you're- dream - ing. 3. Who do you think you're watch - ing? Who do you think you need?— Play—

you're\_ dream - ing.

3. Who do you think you're watch - ing?

Who do you think you need?...

Play\_

Gtr. V

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The second system continues the melody with a quarter note C5, followed by a half note D5, and then a quarter note E5. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.

## Rhy. Fill 1 (Gtr. IV)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some notes beamed together. Below the staff, there is a line of numbers: \* \* \* 2 \* 4 \* 4 2 3 3 4 4 5 5 6, which likely represents a simplified version of the melody or a specific fingering.

Rhy. Fill 2 (Gtr. IV)

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, followed by a quarter rest and a quarter note. The lyrics 'The Rose Tree' are written below the staff.

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

— for me, play more, ten times in the same— day.— I need more.—

*sl.*

*sl.*

9 12 12 12 12 11 11 11 11 12

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

I'm go-ing o - ver my- bor - ders.— Gon-na take more,— more from you,— let- ter— by let- ter.

(cont in slashes)

9 9 11 11 11 11 12 12 12 12

w/Rhy. Figs. 3 & 3A  
F#7#9

Gtr V Gtr. III

*sl.*

*sl.*

2 0 2 4 2 9 2 4 4 5 4 4 2 2 4 2 5 2 4 1

*sl.*

2 2 9 2 4 4 5 4 0 2 4 1 2 2 2 2 1 4



Gtr. IV substitute Rhy. Fill 3 (Gtr. V out)

Chorus  
w/Rhy Figs. 4 & 4A  
F#5 E7sus4 F#5 E7sus4

F#5 E7sus4 F#5 E7sus4

Rhy Fill 3 (Gtr. IV)

D/F#	G	Bm	D/F#	G	Bb
------	---	----	------	---	----

Rhy. Fig. 5 (Gtr. I)

open A 2fr B 3fr C 7fr E 5fr D ⑤3fr G ⑤5fr D open A 2fr B 3fr C

Riff B (Gtr. II)

Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full

Rhy. Fig. 5A (Gtr. IV)

H H H H H H H H

H H H H H H H H

5 4 5 0 5 4 5 0 5 4 5 0 5 0 5 5 4 5 0 5 4 5 0

0 2 3 7 6 0 2 3

sl

7fr E 5fr D open A 2fr B 3fr C 7fr E 5fr D ⑤3fr G ⑤5fr D

sl. Full Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full Full

12 12 12 12 10 10 10 10 10 12 12 12 12 12 12 12 12 12 12 12 10 12

12 12

H H H H H H H H

5 4 5 0 5 0 5 5 3 5 0 5 3 5 1 5 3 5 0 5 3 5 0

0 2 3 0 2 3 0 4 5 2 0 4 5 4 5 0 5 0 5 0

sl. H sl.

open A 2fr B 3fr C w/Fill 2 3fr G 2fr F 3fr G 2fr F open E (end Rhy Fig. 5)

Full Full Full (end Riff B) sl (Gtr II out)

Full Full Full sl.

(end Rhy. Fig. 5A)

H H H

0 2 9 3 5 5 2 2 2 2 3 3 2 2 0

w/Rhy Figs. 2 & 2A  
F#5  
Gtr III (Gtr III out) Gtr. V (Gtr. V out)

PM 6 6 6 6

9 8 7 8 9 8 7 8 9 8 7 7 3 4 5 6 5 4 4 5 6 7 6 5 5 6 7 8 7 6 6 7 8 9 8 7

11 10 9 10 11 10 9 10 11 10 9 9 10 10 11 11 12 12 13 13

11 10 9 10 11 10 9 10 11 10 9 9 10 10 11 11 12 12 13 13

Gtr IV substitute Rhy. Fill 4 D S (no repeat) al Coda

Gtr. II E7sus4 F#5 E7sus4 % (cont. in Fill 3)

Fill 2 (Gtr III)

8 7 8 7 9

Rhy. Fill 4 (Gtr IV)

\*steady gliss

4 x x 4 x 2 x x 4 2 2

\*Slide up strings in steady gliss. while picking in specified rhythm.

w/Fill 1  
 & last bar of Rhy. Figs. 4 & 4A  
 F#5

Coda

E7sus4 Gtrs. I & IV.

D/F# G

w/Riff B  
 & Rhy. Figs. 5 & 5A  
 ⑤ open A 2fr. B 3fr. C

Too— much!—

Gtr. II  
 Gtr. III

10/10 12/12 10 7 0

\*Gtr. II to left of slashes.

7fr. E 5fr. D ④3fr. G ④5fr. D open A 2fr. B 3fr. C 7fr. E 5fr. D open A 2fr. B 3fr. C

H

9 9 7 9 10 9 7 10 7 7 10 9 7 7 8 10 7 0

7fr. E 5fr. D ④3fr. G ④5fr. D open A 2fr. B 3fr. C ④3fr. G 2fr. F# 3fr. G 2fr. F# open E

Gtr. II  
 Gtr. III

(Gtr. III out)

9 9 7 9 10 9 7 10 7 7 10 9 7 7 8 10 7 0 12/12 12/12 10/10 10/10 11/11 9/9 0 1 2

Outro  
 w/Rhy. Figs. 4 & 4A (both till end)

\*Gtr. II to left of slashes.

Gtr. IV substitute Rhy. Fill 4

F#5 E7sus4 F#5 E7sus4 F#5 E7sus4

Hey! Ha, ha, ha, ha, ha. Uh, hey

Gtr. II

10 10 10 10 10

F#5

E7sus4 F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up. —

Gtr. II

Gtr. III

10 10 10 10 10 10 10 10 10 10 10  
11 11 11 11 9 9 9 9 9 9 9

12 12 12 12 12 12  
10 10 10 10 10 10  
11 11 11 11 11 11  
4 4 4 4 4 4

Gtr IV substitute Rhy. Fill 4

F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up, suck it up, yeah.

(Gtr II out)

12 12 12  
10 10 10 10 10 10 10 10 10  
10 10 10 9 9 9 9 9 9  
4 4 4 2 2 2 1 1 1 4 4 4

F#5

E7sus4 F#5

E7sus4

Suck it up, — suck it up, suck it up.

Gtr. III

2 3 2 4 2 3 2 4 2 3

F#5

E7sus4 F#5

E7sus4

Suck it up, suck it up, suck it up, suck it up, ba - by.

3 2 4 2 3 2 4 2

F#5

E7sus4 F#5

E7sus4

'Cause I eat — too much —

9 1 4 2 (1 2)

Gtr IV substitute Rhy Fill 4  
F#5

E7sus4 F#5

E7sus4

Cause I drink — too much —

2

Gtr. IV substitute Rhy Fill 4

F#5

E7sus4 F#5

E7sus4 F#5

E7sus4

'Cause want too I much — Too much!

9 1 4 2 (1 2)

F#5

E7sus4

*Begin fade*  
F#5

E7sus4

F#5

E7sus4

I got - ta get it some - where —

2 9 1 4 2 (1 2)

Gtr. IV substitute Rhy. Fill 4

F#5

E7sus4

F#5

E7sus4

F#5

E7sus4

F#5

E7sus4

Gtr. IV substitute Rhy Fill 4

F#5

E7sus4 F#5

Fade out

E7sus4

Additional Lyrics

2. Oh, traffic jam, got more cars than a beach got sand.  
Suck it up, suck it up, suck it up,  
Fill it up until no more.  
I'm no crazy creep.  
I've got it coming to me because I'm not satisfied.  
The hunger keeps on growing. (To Chorus)
4. I told God, "I'm coming to your country.  
I'm going to eat up your cities,  
Your homes, you know."  
I've got a stomach full,  
It's not a chip on my shoulder.  
I've got this growl in my tummy  
And I'm gonna stop it today. (To Chorus)

# #41

Words by David Matthews  
Music by David Matthews, Carter Beauford,  
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderately ♩ = 112

Intro

Amadd2  
Gtr I

Bmaddb6

*mf* clean tone  
let ring

Em7sus4

Dsus2

Am7

Bm7

\*Gtr. II

*mp*

\*Acous

Em9

D

(cont. in notation)



Amadd2 Gtr II Bmadd6 Em9

*mf*  
let ring

Gtr I

D w/Fill 1 N.C.(Am7) (Bm7)

Fill 1 (Gtr. III) (Gtr III out)

clean tone  
w/slide



**Bmadd6** **Em7** **Dsus2**

Oh, I'm — com - ing slow but speed ing.

**Amadd2** **Bm11** **N.C.(Em)**

Do you — wish — a dance? — And while — I'm in — the front, the

**Dsus2** **A5** **B5**

play on time is — won. Oh. — but the dif fi

**E5** **D**

cul - ty's com - ing

w/Rhy Fig. 1A (2 times)  
Amadd2

Bmadd6

E5

here.

Rhy. Fig. 1

D

Amadd2

Bmadd6

Em9

Em7

D5

(end Rhy Fig. 1)

Rhy. Fig. 1A (Gtr. IV)

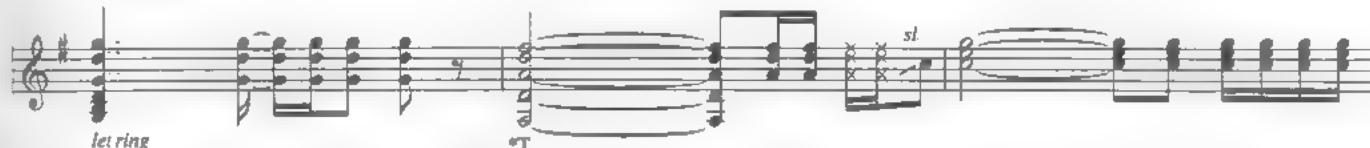
Chorus  
w/Rhy. Fig. 2A  
G

D/F#

C



Rhy. Fig. 2

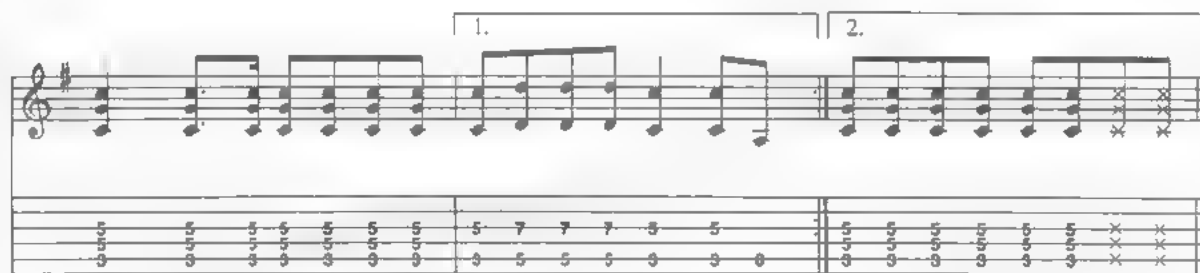


G

D/F#



Rhy. Fig. 2A (Gtr. IV)



2nd Verse  
w/Rhy. Fig. 3 (2 times)  
Amadd2

Bmadd:6  
 Em7  
 Dsus2  
 Come down, the ghosts come back, reel - ing in you  
 let ring

Rhy. Fill 1 (Gtr. III)

(Gtr. III out)

w/light dust

let ring

Rhy Fig. 3 (Gtr IV)

Amadd2 Bmaddb6 Em7

— now. — Oh, what if they came down

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "— now. — Oh, what if they came down". The guitar line is in treble clef and contains a triplet of eighth notes. The bass line is in bass clef and contains a triplet of eighth notes.

Dsus2 w/Riff A (8 times) Amadd2 Bmaddb6

crush - ing? In a way, I used to play for all

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "crush - ing? In a way, I used to play for all". The guitar line is in treble clef and contains a riff. The bass line is in bass clef and contains a riff.

Em9 Dsus2 Amadd2

of the lone - li - ness that no - bod - y no - tic - es now.

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "of the lone - li - ness that no - bod - y no - tic - es now.". The guitar line is in treble clef and contains a riff. The bass line is in bass clef and contains a riff.

Bmaddb6 Em9 D5 Dsus2

Boy beg - ging, slow I'm com - ing

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "Boy beg - ging, slow I'm com - ing". The guitar line is in treble clef and contains a riff. The bass line is in bass clef and contains a riff.

w/Rhy. Figs. 1 (2 times) & 1A (4 times)

Amadd2

Bmaddb6

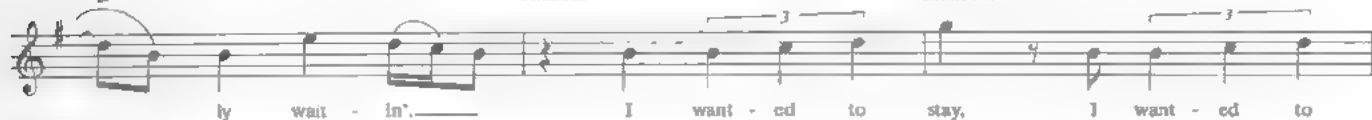
E5



D

Amadd2

Bmaddb6



Em9

Em7

D5

Amadd2



Bmaddb6

E5

D



Amadd2

Bmaddb6

Em9

Em7

D5



Chorus

w/Rhy. Figs. 2 (2 times) & 2A

G

D/F#

Cadd2



Gtr. III

w/fightr dxt. lei ring



G

D/F#





Caus2

w/Rhy. Fig. 2A

G

by, I will bring wa - ter. Why won't you ev - er be

D/F#

Cadd2

glad? It melts in - to won - der. I came in pray - ing for

G6

D/F#

you. Why won't you run in - to the rain and

C#9

C

play and let tears splash all o - ver you?

(Gtr. III out)

Outro  
w/Riff B  
Am

Bm

Em

D

\*Gtr V

*mp* PM

\*Acous

Gtr I

w/fingers

Am

Bm

Em

D

Riff B  
Gtr II

Play 4 times  
(4th time both gtrs. out)

*mp* Gtr IV

\*PM

\*Refers to both gtrs.

Am Riff B1                      Bm                      Em                      D                      (end Riff B1)

1

w/Riff B1  
Am  
Gtr I                      Bm                      Em

D                      (Gtr V out) (Flute enters)  
Am7                      Bm7

*let ring*

Em7                      D                      D/A

Gtr. IV                      *let ring*

Gtr I

Bm D/E D

(Gtr. 1 out)

N.C (Am)  
Rhy Fig 4 (Gtr IV)

(Bm)

slight PM

(Sax enters)  
(Em)

(D)

(end Rhy. Fig. 4)

w/Rhy Fig. 4  
(Am)  
Gtr. I

(Bm)

E5

Dsus2

(w/pick) slight P.M. ....4 let ring ....4

w/Rhy. Fig. 4

Am7

Bm7

Em9

Dsus2

Play 4 times

\*Play w/slight variations ad lib on repeats

\*\*Play notes in parentheses 1st time only.

w/Rhy. Fig. 5 (4 times)

Am7

Bm7

Em

let ring

D

Am7

Bmadd:6

Em7

D

Am7

Bm7

PM

Rhy. Fig. 5 (Gtr. IV)

PM

PM

Em7 Dsus2 Am7

Bm7 Em7 D5

\*Am7sus4 Gtr IV G/B Em11 D

\*Chord names indicated by Gtr IV till end

Gtr I

Am7sus4 G/B Em11 D

Am7sus4 G/B

*let ring*

Em11 D

(Gtr. I out)

(Violin enters)  
Am7sus4 Gtr. IV

G/B Em11 D

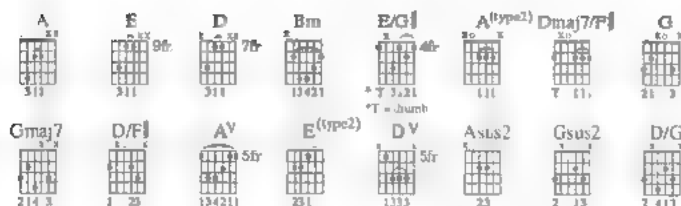
N.C.(Am7) Harm. G/B Em11

*slight rit*

Segue to "Say Goodbye"

# Say Goodbye

Words and Music by  
David Matthews



Moderately, Reggae feel ♩ = 104

Intro (Drums, flute, pizzicato violin, \*gtrs.) 29

N.C. (A) Gtrs I & II

E5 D5

*mf* let ring -----

\*Gtr I (acous.) occasionally strums stgs. behind nut (otherwise tacet)  
Gtr II (acous.) strums muted stgs. ad lib.

A5 (Gtr. II cont. in slashes)

Gtr II { } \*Rhy. Fig. 1 (Gtr. I)

E

let ring

\*Play all rhy. figs. w/slight variations ad lib when recalled (throughout)

D A

So here we are to -

(end Rhy. Fig. 1)



1st Verse

Rhy Fig 2A

A

night, you and me to - geth - er with the storm out -

Rhy Fig. 2

sl

D

A

(end Rhy Fig. 2A)

side and the fi - re's bright. Oh, and in your

(end Rhy Fig. 2)

sl

w/Rhy Figs. 2 & 2A (both 3 times)

E

eyes I see what's on my mind. And you got me wild,

D

A

turned a - round in - side Oh, and then de - si

E

re, see, is creep - ing up heav - y, ah, in - side

w/Rhy. Figs. 3 & 3A

Bm E/G# A (type2)

gin in the pas-sion-ate pic-tures, you and me twist up, a se-cret crea-

Dmaj7/F#1

Rhy. Fill 1 (Gtrs. I & II) G

Gmaj7

D/F#1 (end Rhy. Fill 1)

turos. And we'll stay here, to -

w/Rhy. Fig. 1 and Fill 1

A E

mor - row go back to be - ing friends. Yeah, - yeah, yeah, -

D A

— yeah, yeah, - yeah. — Oh, go back to be - ing

2nd Verse w/Rhy. Figs. 2 & 2A (both 3 times)

A E

friends. but to - night let's be lov ers. Oh, we kiss — and —

D A

— sweat. We'll turn — this — bet - ter thing — to — the best

E

of all we can of - fer. — Oh, — this rogue — kiss, —

D A

— tan - gled tongues — and — lips. — Oh, see me — this

E

way. Oh, I'm — turn - in' and turn - in' for you. — Oh, — girl, —

Fill 1 (Gtr. II)

D A

oh, just to - night. Run a - way

Chorus  
w/Rhy Figs. 3 & 3A (both 4 times)

Bm E/G| A (type2)

here with me. oh, an eve - ning. Oh, just wait -

Dmaj7/F| Bm E/G|

and see. But to - mor - row go back to your man. I'm back to my world -

A (type2) Dmaj7/F| Bm

and we're back to be - ing friends. Oh, wait and see me.

E/G| A (type2) Dmaj7/F|

Oh, to - night, oh, let's do this thing. All we are

Bm E/G| A (type2)

is wast - in' ho - urs. Till the sun comes, it's all

Dmaj7/F| Gtrs. I & II G Gmaj7 D/F|

ours. On our way here. Come to -

w/Rhy. Fig. 1 A V Gtr. II G (type2) 4th. G| 2nd. F#| sf

mor - row, go back to be - ing friends. Yeah, yeah, -

D V A V

yeah, yeah, yeah, yeah. Oh, go back to be - ng

3rd Verse  
w/Rhy. Fig. 2 (2 times)

Rhy. Fig. 2B

friends. To - night let's be lov - ers. Oh please,

AV

E (type2)

4fr G# 2fr F# st

DV

to - night let's be lov - ers. Say ya will.

AV

(end Rhy. Fig. 2B)

w/Rhy. Fig. 2B

To - night let's be lov - ers. Oh yeah,

E (type2)

4fr G# 2fr F#

DV

to - night let's be lov - ers. And hear

AV

Chorus  
w/Rhy. Figs. 3 & 3A (both 4 times)  
Bm

me call, oh, soft

E/G#

A (type2)

spo - ken, whis - p'ring love. Woh, a thing

Dmaj7/F#

Bm

or two I have to say here Oh, to - night

E/C#

A (type2)

let's go all the way then. Oh, love,

Dmaj7/F#

Bm

I'm gon - na see you just for an eve -

E/G#

A (type2)

Dmaj7/F# Bm

ning. Oh, let's strip down, trip out at

E/G# A (type2)

this. One eve - ning all starts with a

Dmaj7/F# Gtrs. I & II G Gmaj7

kiss And a way

D/F# Asus2

here the n And to mor

G Rhy Fig 4 Gmaj7

row back to be - ing friends

D/F# Asus2

Yeah, but now, lov - ers,

(end Rhy Fig. 4) Outro w/Rhy. Fig. 4 G Gmaj7

love you, yeah.

D/F# Asus2

Just for to - night, one night,

love you \_\_\_\_\_ yeah, \_\_\_\_\_

oh. \_\_\_\_\_ And to - mor - row \_\_\_\_\_ say \_\_\_\_\_ good -

bye \_\_\_\_\_ To - mor -

row \_\_\_\_\_ say \_\_\_\_\_ good - bye. \_\_\_\_\_

To - mor -

row \_\_\_\_\_ say \_\_\_\_\_ good - bye. \_\_\_\_\_

(Gtr. I out)

Fill 2 (Gtr. II) (cont in slashes)

# Drive In Drive Out

Words and Music by  
David Matthews



Moderately slow  $J = 88$

Intro  
N.C.(A7)  
\*Riff A (\*\*Gtr. I)

(G)  
(end Riff A)

\*Play all gtr. figs. w/slight variations ad lib when recalled (throughout)  
\*\*Acous.

w/Riff A  
N.C.(A7)

Play 3 times  
(G)

Riff A1 (\*Gtr. II)

(3rd time.) 1. 1  
Harm. (8va) (end Riff A1)  
Harm.

\*Acous.

1st Verse  
w/Riffs A & A1 (both 8 times)  
N.C.(A7)

(G)

bear more than I'd like to. So I

(A7) (G)

boil my head in a sense of hu - mor. I

(A7) (G)

laugh at what I can - not change. And I



(A7) (G)

throw it all on the pile a - gain And,

w/Riff B (4 times)  
(A7) (G)

oh, when I do this, I do it for you, when all

(A7) (G)

that I want is so bad - ly to be

(A7) (G)

by my self a - gain.

(A7) (G)

It's go - in' to drive me right out of my brain.

Riff B (Violin arr for gtr)

Chorus  
N.C.(G) (Bm) (A)

Drive in, drive out, I'm leav - in

Rhy. Fig. 1 (Gtrs. I & II) (end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)  
(G) (Bm) (A)

Drive in, drive out I come back a - gain.

(G) (Bm) (A)

Drive in, drive out, I'm leav - in.

Bridge  
Rhy. Fig. 2 (Gtr I)

(G) (Bm)

Drive in, drive out. I don't care

Rhy. Fill 1 (Gtrs. I & II) (Gtr. I cont in slashes) (end Rhy. Fill 1) Gtr. II

leaving

D C Dadd4 A5 A6 A5

if we all turn to waste

(end Rhy Fig 2)

A6 A5

w/Rhy. Fig. 2 (2 times)

D

So when I beg, you

C

Dadd4

A5

A6

A5

A6

A

a - void me. Be - cause I smell of

D

C

Dadd4

A5

A6

A5

A6

dirt, hun - gry, hun - gry boy

w/Rhy. Fig. 2 (1st 3 bars only)

A

D

C

Dadd4

Once you won't leave me all a

NC (A7)

lone \_\_\_\_\_ The

Gtrs. 1 & II

(G) NC (G) (Bm)

boy won't go. Soon - er - or lat - er - we're

Rhy. Fig. 3

(A) w Rhy Fig 3 (2 times) (G)

gone \_\_\_\_\_ Soon er - or

(end Rhy. Fig. 3)

(Bm) (A)

lat - er - I'm gone be - cause, be cause -

(G) (Bm) (A)

Soon - er - or lat - er we're done.

w/Rhy. Fill 1 (G) (Bm)

Soon - er a way.

(A7) Riff A2 (Gtrs. I & II) w/Rhy. Fill 2 (G) (end Riff A2)

Gtr. I

2nd, 3rd Verses w/Riffs A & A2 (Gtr. II) (both 4 times)  
 % N.C.(A7)

2. Ooh. my head is pound - ing now.  
 3. See additional lyrics

(G) (A7)

God has all but

(G) (A7)

left me be - hind. Not

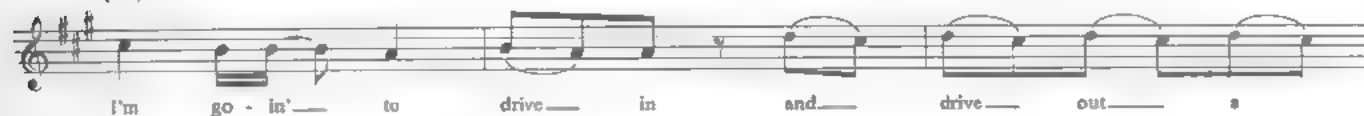
Rhy. Fill 2 (Gtr. II)

(G)



(A7)

2nd time Gtr. II substitute Fill 1



Chorus  
w/Rhy. Fig. 1 (3 times)  
N.C.(G)

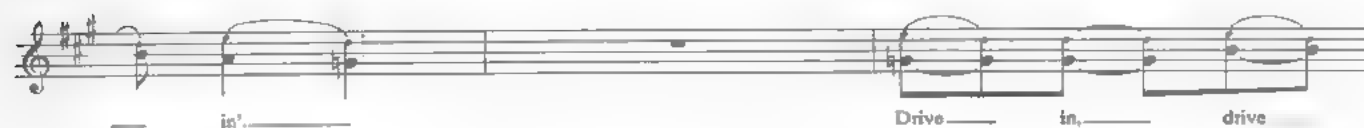
(G)

(Bm)



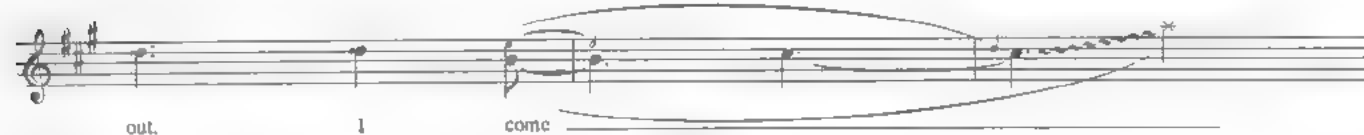
(A)

(G)



(Bm)

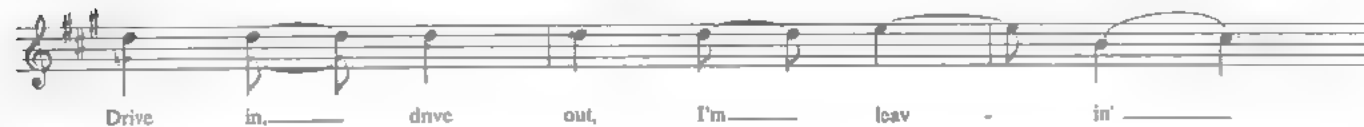
A



(G)

(Bm)

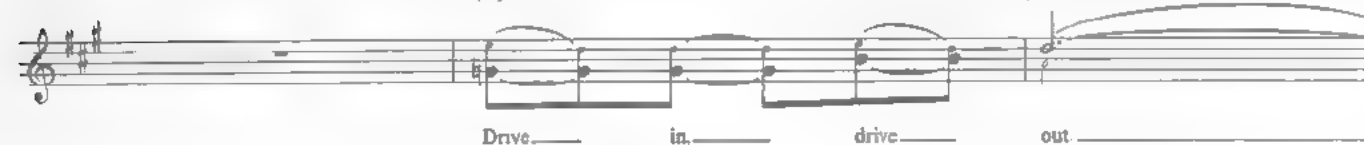
(A)



w/Rhy. Fill 1  
(G)

To Coda

(Bm)



Fill 1  
Harm  
(8va)

Harm

5

NC



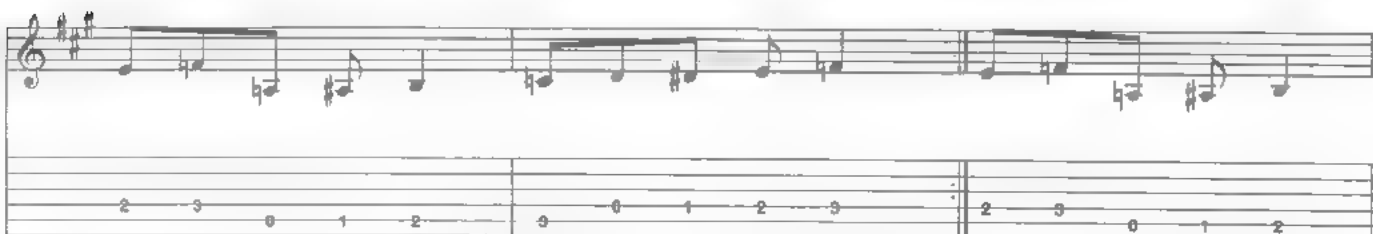
(Sing 1st time only)

Gtrs. I & II



1.

2.



NC (G7)

Riff C1 (\*Gtr III)



\*Horns arr. for gtr

Riff C (Gtrs. I & II)



(end Riff C1)

(end Riff C)

(A7)

1. 2. *D.S. al Coda* %

(G) (Gtr. III out)



Coda (w/2nd bar of Rhy. Fill 1)  
(Bm)



Riff D (Gtrs. I & II)



(G5)

(A5)

Play 4 times  
(end Riff D)



w/Riffs C & C1  
N.C.(G7)

w/Riff D (6 times)  
N.C.(A5)

(G5)

1.-5.  
(A5)

6.  
(A5)



### Additional Lyrics

3. Here, oh, I'm over this arrangement.  
Around here, oh, emptiness sounded so good.  
I want to drive you right into my world. (To Chorus)

# Let You Down

Words by David Matthews  
Music by David Matthews and Stefan Lessard



Moderately  $\text{♩} = 120$   
Triplet feel (♩ = ♩ = ♩)

Intro      Em      Riff A (\*\*Gtr II)      D      A      G/B

*mp*

\*\*Elec w/clean tone

\*Gtr I (acous.)

*mp*

let ring..... let ring..... let ring....

\*Two acous gtrs arr for one

Bm      Em (end Riff A)      D      A

Rhy. Fig 1

G/B

Bm

Em

let ring ....

(end Rhy Fig. 1)

1st 3rd Verses  
w/ Rhy. Fig. 1 (5 times)

%

D

A

G/B

Bm

let you down. \_\_\_\_\_

3. See additional lyrics

Let

\*Riff B (Gtr II)

\*Play wislight variations ad lib on D S  
and when recalled (throughout)

Em

D

A

G/B

me pick you up. \_\_\_\_\_

I let you

Bm Em D A

down. Let me climb up you

G/B Bm Em D

to the top so I can see the view from

A G/B Bm Em

up there (end Riff B) Tan

\*Omit ties when Riff B is recalled.

D A G/B Bm

gled in your hair

w/Rhy. Fig. 1 (1st 4 bars only)

Em D A G/B

I let you down.

Chorus  
2nd time Gtr II substitute Riff D

Bm Em D

Gtr I

I have no lid up - on

A G/B Bm Em Rhy Fig 2 Bm II

my head, but if I did, you could look

\*Riff C

PM

\*Play w/slight variations ad lib on D.S. and when recalled (throughout).

To Coda

Chords: C, A, G/B, Bm

in - side and see what's on my mind.

Chords: Em, Bm<sup>11</sup>, C, A

You could look in side and see what's on my mind

slight P.M.

Chords: G/B, Bm, Em

(end Rhy. Fig 2)

(end Riff C)

2nd Verse  
w/Rhy. Fig. 1 (4 times)  
w/Riff B

D A G/B Bm

let you down. Oh, for

Em D A G/B

give me. You give me love.

Bm Em D A

Let me walk with you.

G/B Bm Em D

may - be I could say, may - be talk with you.

A G/B Bm Em

O - pen up and let me through. Don't walk

w/Riff C Gtr. I Bm<sup>II</sup> C A G/B

a - way.

Bm Em Bm<sup>II</sup> C

Don't walk

A G/B Bm

a - way. I

**Chorus**  
Em D A Bm Em

have no lid up - on my head, but if I did,

**Riff D (Gtr. II)** (end Riff D)

let ring...

w/Rhy. Fig. 2 & Riff C

Bm<sup>II</sup> C A G/B

you could look in - side and see what's on my mind.

Bm Em Bm<sup>II</sup> C

You could look in - side and see what's on my

*D.S. al Coda*

A G/B Bm Em

mind.

3. 1

**Coda**  
w/Rhy. Fig. 2 & Riff C  
(both last 7 bars only)

Em Bm<sup>II</sup> C A G/B Bm

A - woh, it's you.

**4th Verse**  
w/Rhy. Fig. 1 (2 times)  
w Riff B (1st 17 bars only)

Em D A G/B Bm

4. 1 let you down. I'm a pup -

Em D A G/B Bm

py for your love. I'm a pup -

w/Rhy. Fig. 1 (1st 4 bars only)

Em D A G/B Bm

py for your love



Gtr. I

A G/B Bm (Gtr. II tacet) A G/B

For - give me. For - give me.

w/Riff B1

Bm A G/B Bm A

Oh, oh, oh. For - give me.

Em

Outro  
w/Rhy. Fig. 1 & \*Riff A (both 6 times)  
w/whistling ad lib

D A G/B Bm Em

let you down.

\*Gtr. III

Full

*mf*

Full

\*Elec. w/dist. tone  
\*\*Vol. knob swell

\*After 1st time, play w/ variations ad lib (till end).

Full D 1 1/2 A G/B 1/2 1/2 1/2 1/2 Bm Em

Full 10 10 11 11 11 6 6 6 6 6 10

Riff B1 (Gtr. II)

(Gtr. II out)

PM

PM

D A G/B Bm Em D

A G/B Bm Em

D A (\*Sax enters) G/B Bm Em

D A G/B Bm Em

w/Rhy. Fig. 1 & Riff A D A G/B Bm Repeat and fade Em

\*Gtr IV

Gtr III

\*Elec w/dist tone Sound all notes w/vol. knob swells (till end).  
 \*\*Play beat 1 1st time only, accent on repeats

#### Additional Lyrics

3. I let you down.  
 How could I be such a fool like me?  
 I let you down.  
 Tail between my legs  
 I'm a puppy for your love.  
 I'm a puppy for your love. (To Chorus)

# Lie In Our Graves

Words by David Matthews  
Music by David Matthews, Carter Beauford,  
Stefan Lessard, Leroi Moore and Boyd Tinsley



Moderately ♩ = 116

Intro

D Rhy. Fig. 1 (\*Gtr I) \*\*Bm \*\*Em G6 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times) D Bm

*f* let ring-----4 let ring 4

\*Acous. \*\*Chord implied throughout

The first system of musical notation for 'Lie In Our Graves'. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with various notes and rests. Below the staff, there are guitar-specific notations including fret numbers (0, 2, 4) and symbols for 'let ring' and '4'. Chord diagrams for D, Bm, Em, and G6 are indicated above the staff. The tempo is marked 'Moderately' with a quarter note equal to 116 beats per minute. The system concludes with the instruction '\*Acous.' and '\*\*Chord implied throughout'.

Em G6 D Bm Em G6

Rhy. Fill 1 (\*Gtr. II)

slight PM.---

\*Acous

The second system of musical notation. It continues the melody from the first system. Chord diagrams for Em, G6, D, Bm, Em, and G6 are indicated above the staff. A 'Rhy. Fill 1 (\*Gtr. II)' is marked. The system ends with the instruction 'slight PM.---' and '\*Acous'.

D Bm Em G6

(Gtr II out)  
(end Rhy. Fill 1)

Oh when I ---

The third system of musical notation. It continues the melody. Chord diagrams for D, Bm, Em, and G6 are indicated above the staff. A section is marked '(Gtr II out) (end Rhy. Fill 1)'. The system concludes with the lyrics 'Oh when I ---'.

1st Verse  
w/Rhy. Fig. 1 (7½ times)

w/Rhy. Fill 1 (1st 2 bars only)

D Bm Em G6  
step in - to the light, my arms

D Bm Em G6 D Bm  
arc o - pen wide Oh, when I step in - to the light,

w/Rhy. Fill 2

Em G6

Em G6 D Bm Em G6  
my eyes search - ing wild - ly. Would you

w/Rhy. Fill 1 (2 times)

Em G6

D Bm Em G6  
not like to be sit - tin' on top of

D Bm Em G6  
the world with your legs hang - in' free? Yeah, would you

D Bm Em G6 D Bm  
not like to be o - kay, o - kay, o - kay.

(Drums enter)

G6 A G

w/Rhy. Fig. 1 (4 times)

D Bm

When I'm a - walk - in' by the wa - ter.

Gtr 1

Rhy. Fill 3 (Gtr. II)

Guitar solo with fretboard diagram below.

Rhy. Fill 2 (Gtr. II)

Guitar solo with fretboard diagram below.

Em G6 D Bm Em G6

splish, splash, me and you tak - in' a bath. Oh, when I'm

(end Rhy. Fill 3)

D Bm Em G6

walk - in' by the wat - er, come up through my toes

D Bm Em G6

to my an - kles to my head to my soul I'm blown a

D Am

way

(Sing 1st time only)

\*Rhy. Fig. 2 (Gtrs. I & II)

Play 4 times

ter ring ..... sl. let ring ..... (end Rhy. Fig. 2)

\*Doubled by 12 str. acous

w/Rhy Fig. 1  
D Bm Em G6 *Play 4 times*

2nd Verse  
w/Rhy. Fig. 1 (4 times) and \*Rhy. Fill 3 (2 times)

D Bm Em G6

walk - in' by the wa - ter, splish, splash,

\*w/slight variations ad lib


me and you tak - in' a bath. Oh, when I'm

D Bm Em G6  
 to my an - kles to my head to my soul. I'm blown

w Rhy. Fig. 2  
D Am

Play 4 times  
(4th time Gir. II out)

a way  
(Sing 1st time only,



The musical notation shows a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of four eighth notes: A4, B4, A4, and G4, followed by a quarter rest. The guitar accompaniment is indicated by the chords D and Am. The lyrics 'a way' are written below the melody. A bracket under the first two notes is labeled '(Sing 1st time only,'.

Interlude

D

\*Gtr. III

AC#

Bm

G

A

*mp*  
*let ring* .....4

\*Elec. w/light dist

Gtr. I

*mp* *sl.*

D

AC#

Bm

G

A

*sl.* *sl.*

*sl.*

Em

Bm

A

D/F#

G

*sl.* *let ring* .....4

*sl.*

Em Bm A P

*sl* *let ring ---* *P*

D/F# G D A/C#

*mf*

Rhy. Fig. 3

*mf* *let ring*

Bm G A *sl.*

*sl*

(end Rhy. Fig. 3)



w/Rhy. Fig. 3 (3 times)

D

A/C#

Bm

G

A

D

A/C#

Bm

C

A

D

A/C#

Bm

G

A

w Rhy Fig 4 (2 times)

Em

sl.

Rhy Fig 4 (Gtr I)

Bm A D/F# G

P

Em Bm A

sl.

D/F# G w/Rhy. Fig. 3 (2 times) D A/C#

Bm G A D

A/C# Bm G A

D Gtr II A/C# Bm 123 0 A

Gtr. I *mp* P.M. .... 1 P.M. .... 4

4.  
G A

I can't be - lieve that we would

3rd Verse  
w/Rhy. Fig. 1 (7½ times)

D Bm w/\*Rhy. Fill 1 Em G6

lie in our graves won't ring if we had spend our

\*Play all rhy. fills w/sight variations ad lib (till end)

D Bm Em G6

liv - ing days well. I can't be - lieve that we would

D Bm w/Rhy. Fill 1 (1st 2 bars only) Em G6

lie in our graves dream - ing of things that we

D Bm w/Rhy. Fill 2 Em G6 D Bm

might have been. Would you not like to be?

w/Rhy. Fill 1 Em G6 D Bm

I can't be - lieve that you would not like to be

Em G6 D Bm Em G6

o - kay, o - kay, o - kay, o - kay,

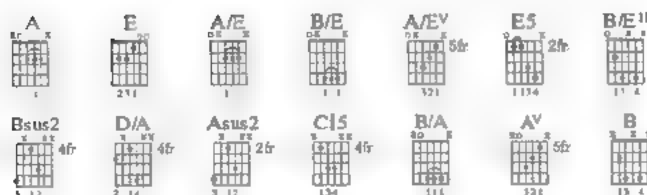
D Bm G6 A

o - kay, o - kay,

Gtrs. I & II  
slight rit.

# Cry Freedom

Words and Music by  
David Matthews



Moderately slow  $\text{♩} = 100$

Intro

Gtr. I (acous.) A

Gtr. II (elec.)

*mf*  
clean tone  
let ring

let ring - - -

(Gtr. II out)

A/E B/E A/EV E5 B/EII E

How can I turn a - way? — Broth - er, Sis - ter, go danc - ing through my head, -

A/E B/E E A/EV E5

— hu - man — as to — hu - man. The fu -

B/EII E A

tire is — no place to place your — bet - ter — days.

1st, 2nd Verses

Rhy. Fig. 1  
(\*Gtrs. I & II)

Bsus2

D/A

Asus2

1. Cry — free-dom, — cry, — from a — crowd — ten thou sand —

\* Gtr II w/light dist  
Play w/rhythmic variations ad lib on repeat

w/Rhy. Fig. 1 (3 times)

(end Rhy. Fig. 1) Bsus2

D/A

— wide. — Hope — laid up - on — hope — that this crowd —

Asus2

C#5

Bsus2

— will not — sub - side. — Let this — flag — burn —

D/A

Asus2

C#5

— to — dust, — and a new, — a fair — de - sign — be raised —

Bsus2

D/A

while we — wait, — head in — hands, — hands in prayer, — and

Asus2

C#5

fall in - to a dream - less sleep a - gain. — And we — wave —

Chorus

Rhy. Fig. 2  
(Gtrs. I & II)

E

A

B/A

A<sup>v</sup>

E5

— our hands, — hands and — feet — are all a - like, — but gold —

\*B

E

A

B/A

A<sup>v</sup>

E5

— be - tween — di - vide — us, Hands and — feet — are all a - like, — but fear —

\*Bass plays D# when gtr plays B (throughout).

(end Rhy. Fig. 2)

1.

E

— be - tween — di - vide — us all — slip a - way. —

2.  
E  
3. In this room— stood a lit - tle— child— And in— this room—

(Gtr. II out) 3rd Verse Gtr. I

Asus2 C#5 Bsus2  
mp  
— this lit - tle child— she would re - main— un - til some - one—

D/A Asus2 C#5  
— might de - cid— to dance this— lit - tle child— a - cross— this— hall in - to a

Bsus2 D/A Asus2  
mf  
cold, dark— space where she might nev - er trace her way a - cross this crook - ed mile,  
\* Gtr II doubles Gtr I w/rhythmic variations ad lib (till Chorus).

C#5 Bsus2 D/A  
— a - cross— this crook - ed page— Cry— free - dom, cry, from deep in - side—

Chorus  
w/Rhy. Fig. 2  
E

Asus2 C#5  
— where we are all— con - fined— So wave— our hands—

A B/A A# E5 B E  
How can I turn a - way?— Broth - er, Sis - ter, go danc - ing through my head—

A B/A A# E5  
— hu - man— as to— hu - man— The fu

B E A Gtr Gtr 2nd F# Gtrs I & II E  
ture is— no place— to place your— bet - ter— days—

Rhy. Fig. 3  
(\*C trs. I & II)

Outro A B/A A<sup>v</sup> E5 B E (end Rhy. Fig. 3)

Hands and feet are all a like, but gold be-tween di- vide us

\*Gtr. II w/rhythmic variations ad lib

w/Rhy Fig. 3 (7 times)

A B/A A<sup>V</sup> E5 E

Hands and feet are all a - like, but fear be - tween di - vide us.

[illegible]

A B/A A<sup>v</sup> E5 B E  
 — Hear what I say. Oh, — so bc it, — yeah, — I wan-na dance a -

w/Fill 1  
 A B/A A<sup>v</sup> E5 B E A B/A A<sup>v</sup>  
 way, — yeah, — ba ba ba.

Fill 1 (acous. gtr.)

The musical score for 'Fill 1 (acous. gtr.)' consists of three systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody begins with a quarter rest, followed by a series of eighth notes: F#4, C#5, G#4, F#4, C#5, G#4, F#4, and C#5. This is followed by a quarter rest, then a half note F#4, and a half note G#4. The second system shows a guitar fretboard diagram with two staves. The first staff has fret numbers 9, 10, 9, 10, 11, 12, 11, 10, and 9. The second staff has fret numbers 10, 9, 2, 9, and 9. The third system returns to the treble clef staff, starting with a quarter rest, followed by a half note F#4, a half note G#4, a quarter rest, a half note F#4, and a half note G#4. This is followed by a half note F#4, a half note G#4, a quarter rest, and a half note F#4. The guitar fretboard diagram for the third system shows fret numbers 9, 7, 7, 9, 9, 7, 7, 9, and 7.

E5 B E A B/A A<sup>v</sup>

How can I turn a - way? —

E5 B E A B/A A<sup>v</sup>

Broth - er, Sis - ter, go danc - ing through my head, — hu - man — as to —

E5 B E

— hu - man, — The fu - ture is — no place —

A Gtrs I & II rII ⑥/4# G# 2b F# E

— to place your — bet - ter — days. —

#### Additional Lyrics

2. There was a window,  
And by it stood a mirror  
In which he could see himself  
He thought of something,  
Something he had never had  
But hoped would come along.  
Cry freedom, cry,  
From deep inside,  
Where we are all confined  
While we wave hands in fire, yeah. (To Chorus)



# Tripping Billies

Words and Music by  
David Matthews

Moderately ♩ = 124

Intro (Percussion) 3 Gtr. I (acous.) D/F# G w/Rhy. Fig. 1A Rhy. Fig. 1 D/F# G

*fade in*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

\*L.H. fingering

Bm Aadd4 D/F# G

*sl.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

*sl.*

1. D/F# G Aadd4 Bm D/F# G 2. D/F# G Aadd4 Bm (end Rhy. Fig. 1)

*sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Rhy. Fig. 1A (\*Gtr II) Play 3 times

*let ring* *let ring*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

\*Clean elec.

1st, 2nd, 3rd Verses

w/Rhy Fig 2A

%

A

D5

C

B5

1. We were a - bove, you were stand - ing un - der - neath us. We

2,3. See additional lyrics

Rhy Fig. 2

let ring-----4 sl. let ring sl. (7) sl.

sl. sl.

A

D5

D/F#

G

A

D5

C

were not yet lov ers. Drag - ons were smoked, bum

let ring 4 sl. let ring--4 sl. let ring

sl. sl.

B5

A

D5

D/F#

G

ble - bees were sting - ing us. I was soon to be cra - zy. 1. Eat, drink, 2,3. So why

(end Rhy Fig. 2)

sl. sl. let ring 4 sl. sl.

sl. sl.

Rhy Fig 2A (Gtr II)

let ring

\*Play w/slight variations ad lib on repeat

## Add4

Rhy. Fig. 3

Aadd4

(cnd Rhy. Fig. 3)

\*Sing harmony  
3rd time only

Play 3 times

1  
Bm Aadd4 D/F# G Aadd4 Bm

mor - row we die. 'Cause we're trip - ping

Rhy Fill 2 - -

The first system contains a vocal line in treble clef with a key signature of one sharp (F#). The notes are: mor (quarter), row (quarter), we (quarter), die. (quarter), followed by a rest. The lyrics are "mor - row we die. 'Cause we're trip - ping". Above the vocal line are the chords: Bm, Aadd4, D/F#, G, Aadd4, Bm. Below the vocal line is a guitar line in treble clef with a key signature of one sharp. It features a rhythmic fill labeled "Rhy Fill 2 - -". The notes are: mor (quarter), row (quarter), we (quarter), die. (quarter), followed by a rest. The lyrics are "mor - row we die. 'Cause we're trip - ping". Below the guitar line is a bass line in bass clef with a key signature of one sharp. The notes are: mor (quarter), row (quarter), we (quarter), die. (quarter), followed by a rest. The lyrics are "mor - row we die. 'Cause we're trip - ping".

w/Rhy. Figs. 2 & 2A  
A D5 C B5 A D5 D/F# G

Bil - lies

A D5 C B5 A D5 D/F# G

The second system contains a vocal line in treble clef with a key signature of one sharp. The notes are: Bil (quarter), lies (quarter), followed by a rest. The lyrics are "Bil - lies". Above the vocal line are the chords: A, D5, C, B5, A, D5, D/F#, G. Below the vocal line is a guitar line in treble clef with a key signature of one sharp. The notes are: Bil (quarter), lies (quarter), followed by a rest. The lyrics are "Bil - lies". Below the guitar line is a bass line in bass clef with a key signature of one sharp. The notes are: Bil (quarter), lies (quarter), followed by a rest. The lyrics are "Bil - lies".

2.  
w/Rhy. Fil. 1  
Bm Aadd4 D/F# G Aadd4 Bm D/F# G w/Rhy. Figs. 1 & 1A D/F# G

hap - py hu - man race, yeah,

Bm Aadd4 D/F# G D/F# G Aadd4 Bm D/F# G D/F# G

Bm Aadd4 D/F# G Gtr. 1 substitute Rhy. Fill 2 D/F# G Aadd4 Bm

'Cause we're trip - ping

The third system contains a vocal line in treble clef with a key signature of one sharp. The notes are: hap (quarter), py (quarter), hu (quarter), man (quarter), race, (quarter), yeah, (quarter), followed by a rest. The lyrics are "hap - py hu - man race, yeah,". Above the vocal line are the chords: Bm, Aadd4, D/F#, G, Aadd4, Bm, D/F#, G, w/Rhy. Figs. 1 & 1A, D/F#, G. Below the vocal line is a guitar line in treble clef with a key signature of one sharp. The notes are: hap (quarter), py (quarter), hu (quarter), man (quarter), race, (quarter), yeah, (quarter), followed by a rest. The lyrics are "hap - py hu - man race, yeah,". Below the guitar line is a bass line in bass clef with a key signature of one sharp. The notes are: hap (quarter), py (quarter), hu (quarter), man (quarter), race, (quarter), yeah, (quarter), followed by a rest. The lyrics are "hap - py hu - man race, yeah,".

Rhy. Fill 1 (Gtr. 1)

The fourth system contains a guitar line in treble clef with a key signature of one sharp. The notes are: hap (quarter), py (quarter), hu (quarter), man (quarter), race, (quarter), yeah, (quarter), followed by a rest. The lyrics are "hap - py hu - man race, yeah,". Below the guitar line is a bass line in bass clef with a key signature of one sharp. The notes are: hap (quarter), py (quarter), hu (quarter), man (quarter), race, (quarter), yeah, (quarter), followed by a rest. The lyrics are "hap - py hu - man race, yeah,".

w/Rhy Figs 2 & 2A

A D5 C B5 A D5 D/F# G

Bel - lies.

D.S. al Coda

A D5 C B5 A D5 D/F# G

Eat, drink and be mer - ry,

Coda  
w/Rhy Fig 3 (last 2 bars only)  
(w/last 2 bars of Rhy. Fig. 3A)

Bm Aadd4 D/F# G Aadd4 Bm w/Rhy. Figs. 3 (2 times) & 3A Aadd4

hup py - hu - man race.

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

for - to - mor - row we die.

Aadd4 D/F# C Aadd4 Bm Aadd4 Bm Aadd4

in l h, mer ry for - to mor - row we die

D/F# G Aadd4 Bm (Gtr II out) w/Rhy. Fig. 3 Bm Aadd4 D/F# G Aadd4 Bm Aadd4

Take it, moun tain boy, yeah.  
(Sing 1st time only)

Bm Aadd4 D/F# G Aadd4 Bm Play 5 times w/Rhy. Fig. 3 Bm Aadd4

Oh, eat, drink

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

and be mer - ry, for - to mor - row we die

Chorus  
w/Rhy Figs 3 (3 1/2 times, & 3A)

Bm Aadd4 D/F# G Aadd4 Bm Aadd4 Bm Aadd4

Eat, drink and be mer - ry, for - to

D/F# G Aadd4 Bm Aadd4 D/F# G Aadd4 Bm Aadd4

Eat, drink and be mer - ry, for - to

Bm Aadd4 D/F# G Aadd4 Bm w/Rhy. Fig. 3A Aadd4

mor - row - we die. Eat, drink and be mer - ry,

D/F# G Aadd4 Bm Aadd4 Bm Aadd4 D/F# G Aadd4 Bm

for to - mor - row we die. Eat, drink

Aadd4 D/F# G Aadd4 Bm Aadd4 w/Rhy. Fill 1 Bm Aadd4

and be mer - ry, for to - mor - row we die,

Outro w/Rhy. Fig. 1 (1st 6 bars only) (Gtr II out)

D/F# G Aadd4 Bm D/F# G D/F# G Bm Aadd4 D/F# G

yeah.

w/Rhy. Fig. 1A (1st 2 bars only) (2 times)

D/F# G Aadd4 Bm D/F# G

D/F# G Bm Aadd4 D/F# G

w/Rhy. Fig. 1A (\*last 2 bars only)

Gtr. 1 D/F# G Aadd4 Bmadd9

rit. sl. sl. trem. strum

\*Gtr II

Gtr I sl

\*Whole rest w/fermata in last bar

\*wecho sl

#### Additional Lyrics

2. We're wearing nothing,  
Nothing but our shadows.  
Shadows falling down on the beach sand.  
Remembering once,  
Out on the beaches,  
We wore pineapple grass bracelets. (To Chorus)
3. We are all sitting,  
Legs crossed 'round a fire  
My yellow flame, she dances  
Tequila drinking,  
Oh, our minds will wander  
To wondrous places. (To Chorus)

# Proudest Monkey

Words by David Matthews  
Music by David Matthews, Carter Beauford,  
Stefan Lessard, Leroi Moore and Boyd Tinsley

Slowly ♩ = 64

Intro

\*A♭  
Gtr I (acous.)

D♭

A♭

D♭

*mf*  
*let ring*

\*Chords implied throughout

A♭  
Rhy. Fig. 1

D♭

A♭

D♭

w/Rhy. Fig. 1 (2 times)

A♭

D♭

(end Rhy. Fig. 1) Gtr. II (elec.)

*clean tone w/fingers*

A♭

D♭

A♭

D♭

A♭

D♭

1st Verse

w/Rhy. Fig. 1 (8 times)

A♭

D♭

A♭

D♭

A♭

D♭

I. Swing

in this

tree.

$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 Min oh — I — am — bounce — a — round so well, — branch —

$A\flat$   $D\flat$   $A\flat$   $D\flat$   $A\flat$   $D\flat$   
 — to branch, limb to limb, you see, — all — in a — day's —

$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 dream. — I am stuck like — the oth - er

$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 mon - key here. I — am — a —



$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 hum - ble mon - key. sit - ting up in here  
 let ring.....4

$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 a - gain. 2. But then came the  
 let ring 4

2nd, 3rd Verses  
w/Rhy Fig. 1 (8 times)

$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 day I climbed out of these  
 (3) See additional lyrics  
 w/pick let ring.....4 let ring.....4

\*Play w/ variations ad lib on D.S.

$A\flat$   $D\flat$   $A\flat$   $D\flat$   
 safe limbs, ven - tured a - way.  
 sim.

A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>

walk - ing tal - head high up and

2nd time Gtr 11 substitute Full 1

A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>

ing - ing. I went to the cit - y.

w/fingers

A<sup>b</sup> D<sup>b</sup> A<sup>b</sup> D<sup>b</sup>

car - horns, cor - ners and the

w/pk, k

H H

Full 1

sl

w/fingers

sl

Ab Db Ab Db

grit - ty. Now I am the

let ring .....

Ab Db Ab Db

proud - est mon - key you've ev - er seen.

Ab Db Ab Db To Coda

Mon - key sec, mon - key do, yeah.

Guitar solo  
w/Rhy. Fig. I and \*Riff A (both 8 times)

A $\flat$   
Gtr. III (acous.)

D $\flat$  A $\flat$  D $\flat$  A $\flat$  D $\flat$

\*After 1st time, play w/ variations ad lib.

A $\flat$  D $\flat$  A $\flat$  D $\flat$

\*Played behind the beat.

A $\flat$  D $\flat$  A $\flat$  D $\flat$

A $\flat$  D $\flat$  A $\flat$  D $\flat$

A $\flat$  D $\flat$  A $\flat$  D $\flat$

Riff A (Gtr. II)

w/fingers

A♭ D♭ A♭ D♭ A♭ D♭  
 3. Then comes the day.  
 w/fingers  
 Coda  
 w/Rhy. Fig. 1  
 w/sax, vocal ad lib  
 A♭ D♭ A♭ D♭  
 Repeat and fade  
 \*Play w/ variations ad lib on repeats.

### Additional Lyrics

3. Then comes the day.  
Staring at myself, I turn  
To question me.  
I wonder, do I want  
The simple, simple life  
That I once lived in well?  
Oh, things were quiet then.  
In a way, they were the better days.  
But now I am the proudest monkey  
You've ever seen.  
Monkey see, monkey do, yeah.



So Much To Say

Two Step

Crash Into Me

Too Much

#41

Say Goodbye

Drive In Drive Out

Let You Down

Lie In Our Graves

Cry Freedom

Tripping Billies

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\$19.95 in U.S.

ISBN 1-57560-027-7



0 73999 01279 8

02501279

Printed in the U.S.



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P.O. Box 430, Port Chester, NY 10573



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